

NOV -3 1925

TITLE PAGE.

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Title We Moderns

A photoplay in 7 Reels.

By Israel Zangwill

Author of photoplay First National Pictures Inc U.S.A.



NOV -3 1925

September 3rd, 1925

©CLL 21963 "WE MODERNS"

*Zulu*

John McCormick..... 25%  
Presents  
COLLEEN MOORE..... 100%  
In  
"WE MODERNS"..... 50%  
Adapted from Israel Zangwill's stage success..... 25%  
Directed by John Francis Dillon..... 25%  
June Mathis, Editorial Director..... 25%  
A First National Picture..... 25%

### CAST

Mary Sundale.....	Colleen Moore
Sir Robert Sundale.....	Claude Gillingwater
Lady Kitty Sundale.....	Clarissa Selwyn
John Ashler.....	Jack Mulhall
Dolly Wimple.....	Dorothy Seastrom
Beamish.....	Tom McGuire
Dick Sundale.....	Cleve Morison
Oscar Pleat.....	Carl Miller
Sir William Wimple.....	Louis Payne
Johanna.....	Blanche Payson
Theodosia.....	Marcella Corday

### SYNOPSIS (Not for Publication)

Richard and Mary Sundale, members of London's rapid younger set, are supremely contemptuous of the Victorianism of their parents - a contempt which is only paralleled by their parents' disgust for the ways of the younger generation. In the so-called advanced circles in which Richard and Mary travel are a poetic humbug named Oscar Pleat, a married man, and Dolly Wimple, the younger daughter of a famous surgeon. Dolly is madly in love with Oscar, who makes her believe that she furnishes the inspiration for his writings. Mary, ultra-sophisticated in most things, is utterly ignorant in matters of sex and idealizes Oscar and Dolly as a Dante and Beatrice combination. She herself adores Oscar - "spiritually" - but wouldn't interfere with his "beautiful relationship" with Dolly for worlds. Oscar, tiring of Dolly, deliberately throws her into the arms of Richard - who dabbles in art - by urging her to sit for him. Richard falls in love with Dolly and asks her to marry him. One day in his studio she faints. It turns out that she is to have a child, but even this news doesn't change Richard's love for her, and he urges immediate marriage so that he may father Oscar's child.

Mary's particular adorer is John Ashler, a fine, sane young civil engineer. Mary is really quite fond of John, but when he first proposes to her she rejects him on the absurd grounds that she has a "suppressed desire to marry Oscar Pleat." However, when Oscar one night in a darkened room proves to Mary that he isn't at all the spiritual being she had supposed, she is horrified and gladly returns to her more substantial lover, John.

In the end both Richard and Mary come to realize that their parents, despite their Victorianism and their misunderstandings, are not such bad old duffers and that they are really quite fond of them. Richard realizes it when he finds that his father had bought his paintings - which he couldn't sell elsewhere - and Mary when she finds that her mother's life is in danger by a necessary operation.

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Nov 3 1925

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Signed First National Pictures  
(Claimant of Copyright)

W. J. Modems

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